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are illustrated by porcelain, in which the art reached its most brilliant expression.

From the Porcelain Corridor one enters the ante-room of the Chinese section. On the main wall are shown Tibetan Buddhist paintings, and beneath them a Chinese makimono. Here also are shown a stone bas-relief of Kwannon, dating from the early part of the seventh century A. D., and an extraordinarily beautiful marble torso of the same period. In the adjoining room are further examples of stone carving, ranging from 564-754 A. D. (for most part dated mortuary tablets), while in the tokonoma, behind the exhibition of ancient bronze ceremonial vessels, are hung early Buddhist paintings.

In the second Chinese Room are shown further examples of early bronze work, including a part of the Museum collection of bronze mirrors, and carved jade from the Ames Collection. The walls will be generally devoted to the exhibition of the poetic and lay schools of painting.

In the next room most of the space is devoted to the smaller examples of Japanese Buddhist sculpture. In the tokonoma hangs one of the chief treasures of the Fenellosa-Weld Collection, the Hokei Mandara, a Japanese painting of the Nara Period (700-800 A. D.). The importance of this painting can hardly be overestimated, for even in Japan very few examples from this remote period of Japanese pictorial art exist.

In the Buddhist Room, which is next in the series, examples of larger Japanese Buddhist sculpture are shown in a setting suggestive of the early temple architecture of Japan. The figures are of different periods and represent various deities of the Buddhist Pantheon. The central figure—from the Ross Collection—is of Shaka and dates from the Konin Period (ninth century A. D.), while the other figures range in date from that period to the fifteenth century. They form interesting subjects for the student of idealistic expression in religious art.

The cases in the next room contain lacquers from the Bigelow and the Weld Collections. In the tokonoma are suits of armor and three swords of special excellence. The ink paintings hanging above the latter are fine examples of the restraint wrought in Japanese art by the teachings of the Zen sect of Buddhism during the fifteenth and sixteenth centuries.

The dais and the tokonoma of the next room will generally be devoted to showing screens and kakemono of the Momoyama and early Tokugawa Periods. In the case under the window is shown one of the greatest treasures of the Bigelow Collection, the Heiji Monogatari (generally known as the Keion Roll). It is one of three paintings of the early thirteenth century (the other two are in Japan), and depicts the burning of the Sanjo Palace, an episode of the twelfth century wars. It is not only an historical document of great value, but, above all, a painting of extraordinary strength and beauty.

In the next room are shown the great wave-screen by Korin and a number of paintings by

masters of the Ukiyoe School. In the cases are tsuba (sword-guards) which show the skill of the Japanese metal worker at its best. The exhibition of tsuba is enriched from the Ross, Bigelow, and Weld Collections.

All the rooms of the Oriental wing are grouped about the Japanese Court. Here the arrangement allows a variety of things to be shown: ramma, fusuma, stone lanterns, figures of the gods, screens, and fine examples of Japanese and Chinese Buddhist painting. Some of these are shown in the gallery—from which may be entered the Exhibition Store and Print Library of the Department where additional objects are on exhibition—and some in the Court itself. On the walls about the staircase are carved beam-ends, wood-carvings, and an exceedingly interesting fragment of Chinese tapestry of the thirteenth century A. D.

The Morse Collection of Japanese Pottery occupies the gallery at the left of the main entrance of the building. It is placed here apart from the remainder of the Oriental collections to maintain its installation as a unit.

The Department looks forward to a time when, through the generosity of the public, the present building may be extended and further rooms released to it for exhibition purposes.

The Library

IN the conspicuous position now assigned it, the Library, dignified, in virtue of the generosity of Mrs. H. N. Slater, by the title of "William Morris Hunt Memorial Library," is able to make, both to the regular student and the casual inquirer, an appeal impossible in its obscure location at the old Museum. Over the main entrance, on what will be one of the important thoroughfares of the Museum, it invites acquaintance, and the Reading Room, excellently lighted with three long windows, its upper walls hung with tapestries, should prove attractive for study. The bookcases in this room are in two sections, the lower arranged to hold all the Library's folios on roller shelves, the upper to hold the most consulted smaller books. The remaining volumes, except the works of reference in the Librarian's office, are arranged in a stack which can be reached from the office by a circular stair or an electric elevator. When the additional wings of the Museum are built, three of the rooms now occupied by the Collections of Western Art will be transferred to the Library, giving it ideal stack and working space on the same floor as the Reading Room.

Next the Reading Room on the east, the Photograph Collection has a room twice the size of its former quarters, excellently lighted, with more convenient arrangements, and an opportunity of expansion. The collection includes over 30,000 photographs representing the sculpture, painting, and architecture of Europe, the Nearer Orient, and Japan. Italian painting is the largest section, and



Buddhist Room

the reproductions of Italian sculpture include Bode's "Denkmäler der renaissance sculptur." The section on French painting includes a good representation of the Barbizon School and the Classicists, with reproductions of some primitive paintings and drawings and of contemporary work. The reproductions of Velazquez include both Braun carbons and platinum prints by Anderson. Dutch painting is represented at once by photographs and by photogravures of the Rembrandt exhibitions in Amsterdam and London. The Greek section contains 500 views, the Egyptian, 1,000; with photographs of Greek and Egyptian objects in the Museums of those and other countries. The Brunn-Bruckmann "Denkmäler griechischer und römischer sculptur" is here included and the Arndt-Amelung "Photographische einzelaufnahmen antiker sculpturen."

Of especial interest is the Japanese section, containing 500 photographs. Most of these are a gift from the Japanese government, and include the sculpture and painting in the Imperial collection at Tokio, in the famous temples at Nara, Kioto, etc., and in many of the private collections.

The price of American photographs is many times that of foreign ones, and at present the collection of American Art includes but a few hundred photographs, mostly of the early painters—Copley, Stuart, and their immediate successors.

The small room next the Photograph Room has been assigned to the Tolman Collection, of which a notice has already been published in the Bulletin. As Miss Tolman has not completed the catalogue of the Collection, only a part of it is as yet installed. The room will be a convenient meeting place for small classes such as met in the Photograph Room and Reading Room at the old Museum.

The Collections of Casts

THE plans for the completed Museum include a special structure where reproductions can be gathered for the use of students. Until a Hall of Casts can be built, a large selection of the casts owned by the Museum are shown in the two large courts and adjacent rooms. While they are carefully separated from original objects, the effort has been to make this material more available for all classes of students than ever before.

In the east court, at the right as one enters the building, are placed casts of early Greek work down through the fifth century. By the entrance the statues and reliefs from the archaic period and the period of transition are grouped. On the side walls are casts from the sculpture of the Parthenon, the pediments being placed on the floor where they can be studied in detail by students. One Aegina pediment and three figures from the pediment of the Zeus temple at Olympia, together with several metopes, are placed high on the walls, that they may be seen somewhat as they were intended to be seen. Other sculpture from the later fifth century is represented by casts at the end of the room.

Here it is found necessary to set up casts of the Nike of Samothrace and of slabs, from Pergamon, though they belong to a much later period.

In the narrow room at the front of the building may be seen casts from fourth century sculpture; in the square room beyond, casts from later Greek work; and in the lecture hall, casts of some important Roman work. The temporary nature of this installation is only too evident, but it is intended to make these casts available for study until a suitable building can be provided for them.

The casts installed in the west court include almost all the numbers of the Manual published by the Museum excepting the examples of architectural ornament, of which a few specimens only are installed on the south wall. Two important reproductions are now displayed for the first time: one, the equestrian statue of Gattamelata, by Donatello; the other, that of Bartolommeo Colleoni, by Verrocchio and Leopardi,—both casts the gift of Mr. Francis Bartlett. The collection, small as it is, represents all the chief sculptors of the Italian Renaissance, some by their most famous works. Roughly speaking, the objects in the end of the room nearer the main entrance belong to the fifteenth century; those at the farther end, to the sixteenth century. On the right of the main entrance are grouped the reliefs from the organ loft of Florence Cathedral by Luca della Robbia, under two lunettes by his nephew, Andrea. On the wall opposite stand the Eastern Doors of the Baptistery at Florence. Niccolo Pisano's Pulpit from Siena, placed centrally for convenience, is the earliest work in the collection, with the exception of the panel from his previous Pulpit at Pisa. Donatello is represented by several reliefs about the side entrance, and by two statues, David and St. George, flanking it. The reproductions of Michelangelo's works include three of his greatest achievements,—the statue of Moses on the northern wall and the two Medici Tombs on the western wall. All the casts have gained greatly in the high oblique illumination which in this court replaces the level light of the Renaissance Room in the old Museum; but the improvement is nowhere more conspicuous than in the reproduction of Ghiberti's famous Baptistery Doors, which, in spite of its lack-lustre material, makes plain the luxuriant grace of the original.

Public Service

THE main entrance of the Museum is reached from Huntington Avenue by a driveway and sidewalk enclosing a lawn. Three doorways open upon a wide entrance hall, giving access by a flight of three steps to the stairway leading to the gallery floor. On either side the inner doors stalls are provided for the care of umbrellas and wraps. Beyond the turnstiles the room opening on the right is devoted to the sale of catalogues and of photographs of objects in the collections, and to the uses of a waiting room, with public telephone.